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CONTENTS

	Page
WHAT IS FUNDAMENTAL IN SPEECH.....	1
<i>By Elwood Murray</i>	
SOUTHERN SPEECH	5
MOTIVATING PLATFORM SPEECHES IN THE CLASSROOM	7
<i>By F. Kenneth Brasted</i>	
THE ORAL EXAMINATION	13
<i>By Annie H. Allen</i>	
THE 1939 S. A. T. S. SPEECH TOURNAMENT AND CONGRESS	17
<i>By Glenn R. Capp</i>	
BOOK REVIEWS	21
<i>By Leroy Lewis</i>	
NEWS AND NOTES.....	27
<i>By Louise Sawyer</i>	

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WHAT IS FUNDAMENTAL IN SPEECH?*

By ELWOOD MURRAY

What is basic in speech? What is essential? What should come first, and what should have the emphasis? Are skills in voice and phonetics most significant? Is ability to read the printed page acceptably a first consideration? Or, proficiency in selecting and organizing materials for speech making? Or, power in impromptu speaking? Or, effectiveness in conversation? Or, are all of these matters fundamental in speech? Variations as wide as the poles are apparent in philosophy and method in the classrooms and in the textbooks and literature. Only slightly less marked are the variations in approach in our courses of study and the recommendations of our professional organizations. Necessarily, there must be a certain amount of individuality and variation, but surely there should be, in a profession as old as the teaching of speech, certain clear cut trends as to what is basic and where to start. Obviously, if our understanding of the function of our subject were more definite it would be easier to obtain a perspective as to its fundamentals and the rank of their significance.

The answer which is attempted here is based on what certain educational leaders (such as Dewey, Kilpatrick, Studebaker) broadly and variously designate to be a philosophy of social integration with democracy as the frame of reference. The citizen who is a well-adjusted, critically minded cooperator, we are told, must be the end product of education. Where then does speech fit into, and what should be our emphases if our work is to contribute to the increasingly pointed demands of this school of thought?

A tentative definition of the function of speech in conformity with this philosophy might be as follows: "Speech is a tool of human relations and social integration on the basis of the best available facts and truth." Restated, speech has a threefold function: (1) it must facilitate warm, friendly relations, (2) it must result in clear understanding, meeting of minds, and cooperation, and (3) this meeting of minds

*This paper was delivered in substance at the convention of the Southern Association of Teachers of Speech, April 1, 1938.

must, as near as possible, be on the basis of a content of scientific fact. This functioning of speech is the foundation for progress in democracy. We would add this definition to the conventional view that speech is communication or the exchange of ideas and feelings by vocal and bodily symbols.

The essential element is the meeting of minds on the basis of truth. But this involves far more than accurate hearing and clear and correct enunciation and pronunciation. Ideas are neither comprehended nor accepted uniformly. Every person has his biases and resistances to facing facts and reality. The meeting of minds process is a cooperative activity and requires positive effort on the part of the parties in the speech situation to understand each other and mutually to support one another in reaching the truth. John Dewey points out that ideas are perceived only in terms of experience (operationalism). Irrespective of intelligence *experience and social conditioning ordinarily determine the degree to which a mind will have the openness, flexibility, and adjustability necessary to understand and cooperate with the other minds in the social situation. This openness or receptivity and flexibility is the central and chief inner speech skill if speech is to fulfill its true function as a social integrator.* Every failure in human relations, every barrier in democratic living goes back to failure on the insides of persons' minds—minds which are rigid, inflexible, inadjustable, and more or less resistant or closed to the ordinarily gentle and feeble insistances of truth and reality.

This ability to take into consideration what is going on in the other person's mind is the first and most difficult essential of speech, assuming, of course, that the speech mechanisms are healthy in structure. Mental hygienists such as Jean Piaget, W. H. Burnham, and Fritz Kunkel call this ability mental objectivity. The opposite of mental objectivity is egocentricity, which is best illustrated in the self reference and poor human relations of the child, and which, unfortunately more or less hangs over in the speech and human relations of adults. The mentally objective person is not a cold, emotionless, passionless person; but he recognizes his emotions and controls them accordingly. He has, in fact, a very rich emotional life, and he is a productive and creative person in whatever he undertakes. In terms of any refined and poised control of speech, mental objectivity is basic. And this poise and refined control of speech is in turn primarily if it is to obtain the necessary meeting of minds in its function of social integration. It is likewise essential for whatever is creative or aesthetic in drama and the other speech arts, for mental objectivity is the

condition which underlies concentration and inspiration, or any other activity which requires close and efficient application.

All teachers of speech have been exasperated with that complexity in the subject which appears to make it impossible to teach speech in parts; always the whole person is involved and no single aspect can be trained apart from the personality. Voice and bodily behavior respond to exercises and drills in the classroom but revert to their old faulty habits whenever a new or difficult situation is encountered. Genuine speech development is reconditioning to social situations which enables more complex adjustments to be made. If the personality factor is made the first point of approach, the bases, will be laid for effectiveness and refinement in all situations in all of the phases of voice and body through which the speech works.

The resistances, waste of energy, and inefficiency which the average student displays when he undertakes a speech project offer the most significant opportunity a teacher will ever have to help the student face his problem, understand himself, and gain release from the pressures that have been set up in his history which hinder smooth human relations at many points. To ignore this behavior, or to avoid facing it is only to encourage that almost universal deceit which eventually can only enhance personal maladjustment and hurt democracy. Let the speech teacher who is afraid to undertake this remember that, whether she is aware of it or no, whenever she criticizes or otherwise attempts to guide another's speech habits she is working directly with a most intimate phase of personality. In fact, nothing with which the teacher may work is more intimate to the student than his speech.

Outside the speech classroom the student does his laboratory work in speech. It is in the laboratory of everyday living. Here his speech is cutting him off from others or it may be bringing him in rapport with them. It may be placing him under constant strain or it may be making him well-liked. It may be helping him exert a unifying and harmonizing influence or it may be fostering barriers and disruptions in his particular social order. It may be accentuating fears, jealousies, conflicts, and obstruction, or it may be a focal point for increasing goodwill, fellowship, clear thinking, cooperation and social growth in the situation. The working out of the student's speech in his everyday problems is the ideal point at which to begin to help him and it is the point to which the classroom work must carry over. The teacher of speech is, as somebody has already said, a technician of human relations. To be anything less is to avoid accepting that chief

function and opportunity which is uniquely ours to contribute to education.

The personality phase of speech should, therefore, be a chief if not the chief basis for speech development. Mental flexibility and adaptability, ability to cooperate wholeheartedly, yet with high powers for critical evaluation in a democratic frame of reference, mental objectivity with its incessant reaching into the other mind and its concern for truth, emotional stability and maturity, are concerns we cannot avoid in any genuine speech improvement. Skills in voice and body for speech develop parallel and are inseparable from these personality bases. This does not lessen the importance of public speaking, interpretation, or drama in the least. It only makes them all more valuable in the development of the person, and these individuals, through their increased effectiveness, may in turn use these arts to better advantage for the social order.

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ANNUAL CONVENTION BATON ROUGE, LOUISIANA
MARCH 28—APRIL 1, 1939.

SOUTHERN SPEECH

Mr. John Temple Graves II conducts a column which appears in a number of the leading Southern newspapers. The following article appeared in these newspapers recently. It is with Mr. Graves' gracious permission that we reprint it here.

THIS MORNING—BY JOHN TEMPLE GRAVES II

"No voice or hideous hum

Runs through the arched roof in words deceiving."

* * * *

A hideous hum runs through the vicinity in which a lady who has written this column a prized letter lives. And the hum has a Southern accent. And she wonders how we could have raved here recently of "melodious Southern voices." She thinks we are, perhaps, deaf, or a professional Southerner, or a politician, or a plain hypocrite. Listen as she lectures! "I have been in the South 15 years and I have yet to hear the Southern white woman who has a 'smooth, melodious, ear-soothing voice'—and I number among my women friends 'educated' women, products of your Southern colleges."

* * * *

"I wonder if Southern men are actually tone deaf so far as their women are concerned, or if they are so patriotic about the South and responsive to Southern ballyhoo that they believe what they like rather than confess the truth and be honest. Southern women drawl, they slur their 'r's' and leave out parts of syllables, but if you call the whiny, baby talking, high-pitched voices that carry through the neighbor's houses at all hours of the day—the constant magpie whine of the typical 'Southern educated woman' melodious, then, my poor man, you need your ears tested for the hollow horn."

* * * *

"I have lived in two different residential sections, both good, and there are no secrets from either side next door—and also across the alley—that we were not forced to share. The loud-carrying constant whine of the 'college graduate' from the back told us all, as well as the older, affected, complaining voices from the side. Now I have another Southern college graduate on one side whose typical Southern baby talk whines through our windows from early morn till after dark

—a steady flow of typical Southern small talk. They neither sow nor reap, so all they have to do is whine, and simper baby talk at the ages of 34 or 35, 20 and 60. 'Ear-soothing, melodious voice,' my eye! Please allow me a good old-fashioned snort — when right now I can hear the steady babyish whine of the 'educated Southern woman' next door as she tells her cook in detail of the pain in her leg and dizziness in her head. Phooey!"

* * * *

Well do we know the voice which provokes our correspondent to repeat herself so. Whine is the word for it, and it is truly tiresome, incessant and Southern. It is one more example of the fact that this is a region of extremes, with the best and the worst of everything. We have the best soil and the worst. We have the best manners and the worst. We have the kindest people and the most cruel. And we have the best and worst in speech.

* * * *

The whining, babyish voice of some Southern women is very near the world's worst, we have no doubt. And so is the syrupy, heavy-laden, un-weeded voice of many Southern men. And so is a lot of the grammar that goes with the voices. But we stick to it that the voice of the truly educated, upper-class Southerners is fine, soft and worth preserving. Particularly is it worth preserving against the stereotyped speech of practically all radio-announcers everywhere, the synthetic elegance, the standardized animations, the regimented finery of preludes to a million programs over a thousand microphones three hundred and sixty-five days and nights in a year.

* * * *

The radio, and the world which listens and reflects is in bitter need of some such variety and gentility of speech as the South at its best can provide.

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**ANNUAL CONVENTION BATON ROUGE, LOUISIANA
MARCH 28—APRIL 1, 1939.**

MOTIVATING PLATFORM SPEECHES IN THE CLASSROOM

By F. KENNETH BRASTED

As I see it we must make motivation permeate the class in public speaking; and the devices which we discuss are aids in creating interest which continues the motivation. Because learning is an active process, and because one phase of a teacher's responsibility in the speech class is to secure adequate participation in appropriate learning activities—platform speeches in particular—by each pupil, we may say that the problem of motivating is that of providing the right stimuli and situations.

"The real test of the value of any motivation procedure or device is to be found in the achievement of the pupils rather than in the learning activities that are stimulated," say Monroe and Engelhart. We, as teachers of public speaking, should judge the effectiveness of our efforts to motivate platform speeches in the classroom by the achievements of our pupils rather than by the apparent qualities or lack of qualities of the learning activities in which the pupils engage.

In making our speech assignments we must be *definite*. Students may be assisted in the planning of their speeches by having them suggest topics or subjects about which they have demonstrated some particular knowledge in class discussion. The topics, incidentally, should in the beginning be kept close to the conversational level. Determine an appropriate purpose for a speech or the subject selected, agree on a plan of organization in terms of the purpose (we can urge our students to follow some definite plan for each type of speech, such as Monroe's "Motivated Sequence"), and agree on a time limit for developing the subject.

If the class makes the suggestions, the class is the more interested (a useful suggestion for general class motivation). If the class demonstrates its interest before the subject is accepted and in the subject selected, the speaker can be the more easily made responsible for meeting the occasion successfully.

Through this general assistance in analyses of the subject and the speech we are able to bring about greater facility of organization. Use, function and manipulation are thus motivated.

The mind-set of the pupil as a factor of his learning contributes evidence to indicate the continued importance today of mind-set, attitude, and mood. Remember that appropriate attitudes may often be engendered by the teachers exhibiting such attitudes themselves.

In the high school class one can have a student recite the alphabet or his numbers from one to twenty or a nursery rhyme with vim and vigor (Carnegie uses this technique successfully with adults). This has two beneficial effects: it wakes up the class (class motivation again) and loosens up the speaker himself.

For speeches of Special Occasions try to make the setting as realistic as possible. Very often a dinner can be arranged to illustrate the after-dinner speech. And even in the classroom, without food, the atmosphere can be simulated. The chapel or a local church makes a suitable place to hold class during the series of eulogies. And for the mock trial, why not use the city court room? And the council room for introductory, nomination and inaugural speeches. In all but a few places, such locations and settings can be arranged for without too much difficulty.

This idea of *demonstration speeches* might be included in the section on definiteness of assignments or here. Two days before a given set of speeches are to be presented have the particular type of speech demonstrated by two or three students. Start the semester with the best speakers of the moment, but use different pupils for succeeding demonstrations. These two or three speakers know definitely that they are demonstrating for the class the best way they know for fulfilling the speech assignment. They must, therefore, make a special effort to do a good job. The three speeches are analyzed very thoroughly so the students have a much clearer understanding of what they must do in the speech in question to do it at all satisfactorily. It is well for the instructor to be able to say, "You have seen the assignment demonstrated and we have discussed it together; you know the good points at which to aim and the pitfalls to be avoided."

The planning of social events may be made the source of much good platform speaking material. The arrangements in connection with such activities, especially the reports, usually result in well-outlined speeches. Cultural training in social etiquette is invaluable to a student on any level, and many a talk can be evolved from this general topic.

Training in professional ethics is beneficial to students in college. Will they be interested in making this type of talk? According to Haldeman Julius, who has made a fortune in publishing inexpensive books, next to sex, the public is most interested in how to improve themselves for popularity and success. Thus the teacher may outline a number of assignments concerning ethics in various professions allowing pre-medical students to do research in the ethics of that profession, and the pre-law, -ministerial, and -education students talk upon the ethics in their profession.

The use of a question-box in the classroom is fruitful. Let your students place in that box unsigned questions which they would like to discuss and upon which they would like to hear speeches. It is amazing to see the variety of topics thus brought forward, and the class is usually very interested in the problems and questions of their contemporaries. And of course one might do a bit of "stuffing the ballot box" occasionally.

Many writers have recently in the Q. J. of Speech discussed ways and means of improving the chapel and auditorium programs in high school. I think of such programs as another means of motivation for platform speeches in the classroom. If the cooperation of the administration is secured, and if it is understood that only those who can do the job creditably will be allowed to participate, the students' desire to appear in the auditorium programs will make them work enthusiastically in the preliminary practice of the classroom in preparing announcements, introductions, talks, and the like.

We may more easily ascertain the immediate interests of our students by the use of an intelligent questionnaire early in the course. The answers to our questions will enable us to select topics more adequately for general class and for individual assignments. In one college for women a friend has found that out of the rounds of persuasive speeches over a period of several years many general college changes and reforms have resulted. When we have our students speaking on campus topics (and here I use "campus" in a broad sense—meaning to include matters concerning the immediate campus, together with topics local, national, or international, found to be of interest on the campus), we are providing conditions as favorable as a classroom permits for genuine communication. If the genuine urge to communicate is present, the audience will be more apt to give attention, and if we have communication and attention we have motivation.

A speakers' or entertainment bureau is an asset in any college speech department. It increases the number of possibilities for satisfactory achievements, builds self-confidence, definitely motivates speech activities, offers situations which develop the necessity of making adjustments to varied audiences and situations—offering reality in its conformity to conditions as they are, thus setting up a normal rather than a forced or artificial condition. Students enjoy the opportunity of appearing before outside audiences and will work hard indeed in class to prepare for and merit the privilege of such an opportunity.

Recordings are of interest to a student. If he knows that he can hear again what he has said, and if he realizes that the recording will give his teacher and fellow-students a more leisurely chance to analyze and criticize his efforts, he will take his preparation more seriously.

In some colleges where the equipment makes such a procedure possible, the introduction of radio into the class work, broadcasting programs directly from the classroom, has provided a fine stimulus for excellent preparation.

One may also secure, on the college level, motivation through the appeal for professional excellence as suggested by the equipment for success in the law, medical or educational graduate divisions.

In high school a useful motivating device is an accurate correlation of assignments with other subjects which the student may be pursuing concurrently with their course in public speaking. Since such a correlation works as a motivating device in those classes too, other teachers are usually more than willing to cooperate with the speech teacher here.

The movies may also offer an innumerable number of speech and discussion topics. And if we will realize that the average high school student spends 1/10-1/4 as many hours in moving picture theaters as he spends in school, we must see that topics growing out of current movies are bound to be of current interest to our students. Local theaters and the school administration are usually cooperative in assisting the speech department, together with the English division, in teaching photoplay appreciation. Thus we can make the movies serve more than one purpose.

Innumerable experiments have been made to study the effect of individual competition and group competition as incentives to learning, and in some of these their relative effectiveness has been investigated. The evidence presented in these experiments does not justify a contention that the utilization of competition is always desirable. The conclusions relative to the comparative effectiveness of group versus individual competition seem opposed to one another, although a better case seems to be made for individual competition.

Dale Carnegie uses successfully what he calls a contest to eliminate "word-whiskers." "Word-whiskers" are deadly—ugly as a six weeks' beard—: *Uh-er . . er . .* The group is divided in half and each student is called upon to speak impromptu for 45 seconds. If he gets through without a "word whisker," his side gets a point. This device works in the high school, and the youngsters seem to enjoy it immensely.

Another competitive device is to have the class, through group discussion, set up a list of rules for any given talk such as the talk of introduction, presentation, etc. Then with the class divided into two teams the round is started. The minute a speaker violates one of the rules the class as a whole interrupts the speaker and he is not allowed to finish. The team with the most students finishing is the winner.

To further the idea of communication and reception—motivating the speaker and the class alike—one may permit the class to respond favorably or unfavorably to the speech. This, of course, has to be governed by many extenuating circumstances; but I find that a mild form of the heckling session used occasionally is stimulating.

We should record weekly progress in our speech classes so that the student knows at any given time just how his ability compares with that of his classmates and just how his present achievement compares with his initial efforts at the beginning of the course. Especially do we find a need for a good system of grades in high school. Boys and girls are motivated by marks. We should consider native ability and effort in grading and must not only give a scholastic grade but must accompany it with an explanatory picture. Dr. Gladys Borchers has covered this topic quite fully in the Nov. 1937 issue of the *Southern Speech Bulletin*.

Speech teachers seem to find the debate contest and the oratorical contest useful means of motivating platform speeches. I would refer the reader specially to Prof. H. L. Embank's article in Volume 22 of the *Q. J. of S.* entitled, "Speech Contests as Edul. Technics."

Some teachers find the rise of a point system of grading by fellow-members of the class or a chart to be filled in by the class indicating their response to be a useful motivating device. I like to have my students turn in their outlines to me on the back of a printed criticism chart. This enables the student to file away both outline and criticisms together. I also keep a continuous record of my major criticism throughout the course so that I can continually check back on the student's progress. This device doesn't seem to work well with all teachers; some find it cumbersome.

And I would offer now as I draw to a close three general suggestions.

See to it that the speaker is called upon the day his assignment is due. There is nothing more deadly than to come to class for a half dozen sessions without being called upon. If you can't get around the class completely in one period it is wise to divide your assignment accordingly.

My classes seem to run more smoothly when I call upon good and poor speakers alternately. It prevents the good students from giving the poorer ones an inferiority complex through early recital and likewise prevents the poor students from boring the better ones toward the end of class period.

And, lastly, where you have two sections of public speaking running concurrently, it is interesting to occasionally exchange students. The new audience and instructor set-up gives new motivation. Occasionally the instructors can change classes. The only difficulty of this suggestion lies in the fact that so few of us are so located that we have classes on the same level running at the same hour with our associates. But when it is possible, it works well.

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**ANNUAL CONVENTION BATON ROUGE, LOUISIANA
MARCH 28—APRIL 1, 1939.**

THE ORAL EXAMINATION

By ANNIE H. ALLEN

Eight or ten years of experimenting with oral examinations form the basis of this paper. The methods which I have found useful follow.

During a semester there are two six-weeks examinations and then the final examination. Students are given early notice and definite assignments for each of these three. Each assignment contains, with varying details, the following items:

1. The major number—a reading or speech of certain specified character, according to the classwork being covered. Five minutes.
2. Anything at all that the student wishes to do, with no limitation except that it must be worthy the attention of a college class. Two minutes. Those who wish may omit this and add the two minutes to the first assignment. (The purpose is, of course, to give each student, each time, opportunity to show individual interests and aptitudes.)
3. Ten lines for voice or diction, according to the classwork.
4. Miscellaneous specific problems, according to the classwork.

I now sketch in more detail the oral examination requirements for one semester, choosing the second semester of the first year in oral interpretation.

First six-weeks' examination:

1. A Shakespearean speech—or part of it—such as Catherine's courtroom plea in *Henry VIII*, the chief question now being, "Can the student not only *think* each idea (first-semester work), but also *feel* it genuinely, without pretense, consistently from beginning to end?" (No insistence, as yet, on characterization.) Five minutes.
2. Student's own choice of material, two minutes.
3. Ten lines of freedom from tightness, and for forward focus of tone. (The first semester has been devoted to diction, and the class is now beginning the subject of voice.)
4. (a) Tone color. Five actual observations of a common phrase, such as *There he goes*, used in five different situations involving five different emotions. (Observations to be made in actual life by the student, recorded in a notebook; reproduced orally in the examination.) Criticism may be for truthfulness and spontaneity of the tone color, and for intelligent choice of the observations themselves.

- (b) Ten lines, or less, for freedom of action. Criticism limited to spontaneity of action.
- (c) Observations of action; one observation of each of the normal attitudes of the feet, associated with speech. Criticism may be for precision of the attitude and poise; for spontaneity; for the precedence of the action, and its consequent reflection in tone color.

Second six-weeks' examination:

1. A short dialogue from Shakespeare involving action and only two (possibly three) characters; e.g., the closest scene in *Hamlet*, from Hamlet's entrance to his recognition of Polonius; or the passage a bit later, including the Ghost's entrance. By this time, there should be familiarity with indirect attention; transitions; freedom of action, especially on the feet; the long pause filled with action; and genuineness of feeling.

2. Ten lines for forward focus tone, resonance, and legato.

3. (a) Problems chosen from Shakespeare by the student to illustrate the attitudes of the feet.

(b) Observations of the attitudes of the head and hand.

(c) Problems for contrast between intensity and demonstrativeness of tone.

(d) Problems for contrast in volume

Final Examination: (15 minutes)

1 (a) Scene of student's choice from Shakespeare. Five minutes.

(b) Speech of student's own on some aspect of the course.¹ Criticism may include sincerity, depth of conviction, nearness to life.

2. Student's own choice of material. Two minutes.

3. (a) Ten lines for voice—resonance, legato, range, and perhaps fundamental

(b) Review of all previous problems. (See first and second six-weeks' examinations).

(c) Problems for contrast in *Movement*.

(d) Problems for various *meters*.²

(1) Incidentally I may say that I have found this excellent way to turn the students' attention to the nature of the subject which they are beginning to study. They make surprising researches sometimes, find a vast fund of information which could not easily be required of them, usually take a great deal of pleasure in thus entering what is for many of them an entirely new field of thought.

(2) When the accumulation of problems becomes unwieldy, the student may be instructed to be prepared for what may come, actually giving only the few asked for. It is surprising, though, how much can be accomplished in ten or fifteen minutes if problems are well chosen and well prepared.

The question of time-expenditure is, I know, in every instructor's thought. Of course, one makes up one's mind to some expenditure of time. It is, after all, what we are paid for. Often, however, one may in this way save the time wastage of many a haphazard "private conference," wherein one is beguiled as often as not into teaching and re-teaching what has already been taught in class; or into encouraging the discouraged, who ought to be practicing; or into listening to the useless stories of how marvelously the student can read at home by herself. Conference hours are still necessary, but the students who come under the oral examination regime usually bring very definite questions to conference, and get more in less time than before.

One makes a schedule at the beginning of the year, giving each student ten minutes. For finals, fifteen minutes is better. If the number of students permits, one may hold all six-weeks' examinations within the last week of the period which they cover. If not, one must use the last two weeks, half of the students each week.

There are certain tricks that lessen the pressure of time. Chief of these, I find, is to keep the schedule a leisurely affair for the instructor. Two hours at a time of unhurried, unworried listening to one's own students is no great hardship when it comes but a few times a year. But once fall behind in the schedule and be fretted about catching up, and the two hours become a century.

To keep the schedule leisurely, one makes assignments that need not overrun the time limit; penalizes students who fail to stay within the limit; explains procedure to the class beforehand, so that each one knows what to do and does not waste time; explains that there can be no discussion or conversation that eats into schedule time. A written criticism and his grade handed to the student as he leaves usually forestalls most conversation—and is of more value, anyhow, than an oral criticism.

Two or possibly three hours at a stretch are enough for the instructor. I use four periods of that length for two weeks, adding a few odds and ends of time—a total, altogether, of about ten hours a week. This includes all regular conference time, conferences being suspended during mid-terms. That reduces the total to about six hours,—which is not bad, especially when one finds one's classroom teaching easier and more efficient because of it.

Students like it. They like the definiteness. They know exactly what is expected of them in a given time. They prepare, too, with a thoroughness beyond what most of them, even good students, give for an ordinary class assignment. And since, of course, all examinations are open to all students who wish to be present, there is often a group of visitors, giving the reader some sense of a *bona fide* audience, and increasing his spontaneity. I should say that students enjoy their work more, do better work and much more of it under the oral examination than without it. It is not an infrequent thing for a student to say, "I actually enjoyed preparing for this examination."

And I should also say that under the oral examination method, the instructor finds his teaching correspondingly easier and more fruitful. I think I teach fully twice as much as I could before. Time that was spent in repetition is now largely saved. The student who knows that he will be expected to show some achievement in resonance by February 18th at 10 A.M. is going to take a certain initiative in the matter. He will listen closely to explanations; ask pointed questions. And he will practice in no perfunctory, watch-the-clock fashion, but with purpose and some persistence.

This last gain seems in itself sufficiently important to justify the oral examination. Like the laboratory sciences, the subject of interpretation is not really understood while work remains general and theoretical. Practice of exercises and problems is necessary to thoroughness. Yet superficial and spasmodic practice is worse than none, and brings discredit upon the whole subject. Substituting book reviews and such makeshifts for genuine exercise work is acknowledged by most of us to be inherently a superficial thing to do and we feel that no amount of thoroughness in the substitute can free us from the charge of being superficial in our own appointed task. The remedy for superficial exercise work is not written papers, but more thorough exercise work.

The oral examination makes practice a necessity from the first day. As the results of practice accumulate, its value becomes understood, its discipline appreciated.

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1939 CONVENTION BATON ROUGE, LOUISIANA
MARCH 28—APRIL 1, 1939.

THE 1939 S.A.T.S. SPEECH TOURNAMENT AND CONGRESS

By GLENN R. CAPP

The All-South Speech Tournament and Congress will again be held in conjunction with the convention of the Southern Association of Teachers of Speech for 1939. This meeting is becoming more and more popular with students and teachers in Southern colleges and universities as evidenced by the fact that our meeting last year in Atlanta was the largest in the history of the Southern Association. The contest committee has been at work all summer making plans for a still larger and better organized tournament and congress for our forthcoming meeting.

Several investigations have been made since our last meeting which have prompted the contest committee to make several minor changes in both the tournament and congress. A complete rules booklet, similar to the one issued last year, is now in the process of preparation and will be mailed out to all active members of the association before the first of the year. This article will deal only with a few general provisions for the tournament and congress, and reference should be made to the forthcoming booklet for complete rules and regulations.

Time and Place

The 1939 SATS Tournament will be held in Baton Rouge, Louisiana, starting at eight o'clock A.M. Tuesday, March 28, and extending to noon, Thursday, March 30. The convention will begin at noon, Thursday, March 30, and extend through Saturday, April 1. The Congress will be held concurrently with the convention and will be managed by students entirely with the exception of one faculty advisor. It is to be noted that this Congress will not conflict with the professional convention. Its purpose is to provide a worthwhile activity for those students in attendance who do not care to attend the professional convention.

Topics for Debate and Extemporaneous Speaking

The proposition for debate is: "Resolved, That the World Democracies should form an alliance to preserve democracy." The topic

for extemporaneous speaking is: "Re-alignment of American Political Parties."

These topics were selected by vote of those schools which have attended the SATS Tournament any year for the past three years. Early last spring a ballot was mailed out asking for suggested topics. Another similar ballot was mailed to a limited number of members during August. The five topics receiving most frequent mention from these two sets of ballots were again submitted to the various member schools for their preferential ranking. The topic receiving the lowest total vote on this ballot was the preferred one for debate. By agreement the topic receiving the second lowest total vote was to be the topic for extemporaneous speaking. However, results of the voting, as listed below, show that the topic receiving the second lowest total vote is very similar to the topic chosen for debate. Likewise, the topic receiving third place is very similar to the debate topic chosen by several other debate organizations. In conformity with action taken by the executive council of the SATS last spring, that the topics chosen should be different from any used by other organizations, it was necessary for the contest committee to announce the fourth choice topic for extemporaneous speaking. Accordingly, it was rephrased to form a suitable topic for extemporaneous speaking.

It is to be noted that at the time this action was taken by the executive council of the SATS no information had been received that there was a movement on foot for the selection of a national debate topic. This matter will be taken up at our meeting in Baton Rouge, and if favorable action is taken, the national question will be used at our meetings in the future.

The topics submitted and the final votes were as follows:

Topics	Position of votes					Total vote
	1sts	2nds	3rds	4ths	5ths	
1. Alliance of World Democracies.....	9	5	2	3	3	52
2. U. S. Policy of Isolation.....	7	5	4	4	2	55
3. U. S. "Pay-as-you-go" policy.....	2	7	5	3	5	68
4. National Liberal Party	2	3	7	5	5	74
5. American Labor Organization	2	2	4	7	7	81

From the above tabulations it will be noted that 22 schools voted on the final ballot. Although this number was less than half the total number of ballots circulated it represents an expression from one

school more than the total number that attended the tournament last year. Inasmuch as the two topics receiving first and second place votes were both international questions it can be readily observed that there was an overwhelming majority in favor of an international topic. This international topic for debate, together with the important current national topic for extemporaneous speaking, should make for a very interesting meeting in Baton Rouge.

Regulations for Debate

There will be three divisions in debate: (1) Men's debate division—open to undergraduate men in senior colleges or universities; (2) Women's debate division—open to undergraduate women in senior colleges or universities; and (3) Junior division—open to junior colleges and/or senior colleges providing the contestants are of freshman or sophomore standing. Teams in the junior division may be composed entirely of men, entirely of women, or mixed—both men and women. There will be eight rounds of debate for all teams. If possible, winners will be determined at the conclusion of these eight rounds upon the basis of debates won and lost. If there are ties in one or more of the respective divisions, the teams tied shall be reranked according to a system outlined in detail in the forthcoming rules booklet. Time will be allowed following each debate for a constructive criticism by the judge but the decisions will not be announced until the conclusion of the eighth round. Provisions are also being made for several demonstration debates using new forms of debate procedure.

Oratory, Extemporaneous Speaking, and After-Dinner Speaking

No changes have been made in the regulations for oratory, extemporaneous speaking, or after-dinner speaking. There will be sections for both men and women which will be open to both senior and junior colleges. Complete regulations covering these contests are included in the rules booklet.

The Student Congress of Human Relations

Because of the interest shown in the student congress last year it has been decided to continue it as a part of our program for another year. Several minor changes have been suggested for the improve-

ment of the congress and your contest committee welcomes any other suggestions that you may care to make.

On to Baton Rouge

This article is only a brief general discussion of the tournament-congress. Complete regulations will be sent out before January 1, in the form of a tournament-congress booklet. Plan now to attend the tournament and convention in Baton Rouge, Louisiana, March 28 to April 1, 1939.

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1939 CONVENTION BATON ROUGE, LOUISIANA

MARCH 28—APRIL 1, 1939.

BOOK REVIEWS

BY LEROY LEWIS
Duke University

Since speech in the elementary schools is a field neglected by most writers, teachers and, incidentally, reviewers, I have decided to devote the major portion of my space in this issue to the review of books in this phase of the speech field.

We do have a few authors realizing the need of good speech materials for pupils in elementary school age or even younger. Rodney Bennett, whose *THE PLAY WAY OF SPEECH TRAINING* has been successful in making children regard speech training as good fun, has come out with an infant-sized book to take care of the speech needs in the infant and nursery period. It is *THE FIRST STEPS IN SPEECH TRAINING*. Boston: Expression Company: \$0.85. pp. 47. By the use of well-selected Jingles Mr. Bennett trains the ear and the speech organs to work together and corrects the characteristic faults of infant speech, but above all, he makes the youngsters interested in speech in general and their own in particular.

Another book which follows similar aims and techniques, but applies them to the kindergarten and early primary grades, is *GAMES AND JINGLES FOR SPEECH DEVELOPMENT* by Sarah T. Barrows and Katharine H. Hall. Boston: Expression Company, 1936; \$0.95. pp. 74. Among the limited supply of books dealing with speech in the primary field, this is one of the popular as well as early ones. One reason is the "play approach" which makes children pleasantly speech-conscious, but not self-conscious; another reason is the clear descriptions and explanations which enable the primary teacher without previous speech training to use the text.

Choral reading is a more and more widely-used technique for teaching both the elements of speech and appreciation of poetry from kindergarten through college. The works of Miss Marjorie Gullan are standard in the field and too well known to need reviewing. A good book for the kindergarten and Grades I, II and III is *CHORAL SPEAKING ARRANGEMENTS FOR THE LOWER GRADES* by Louise Abney and Grace Rowe. Boston: Expression Company, 1937; \$1.00. pp. 80. A number of the selections are original poems by these two children's poets. But the book contains more than a collection of poems; it contains the necessary theory, vowel drills and voice exercises, and specific instructions for each poem.

The pioneer book in speech training for the intermediate grades of the elementary school is *IMPROVING YOUR SPEECH* by Letitia Raubicheck. New York: Noble and Noble, 1935; pp. 163. It is built on the unit plan, with a whole unit, along with a motivating picture, devoted to each sound. Each lesson begins with the sound (the phonetic symbol is also given) and expands through words and phrases to complete sentences. This book is for the pupil's own use and contains besides the lessons, phonetic aids, diagnostic tests, and drills and exercises. Mrs. Raubicheck is also the author of the only book with which I am acquainted that treats completely the teaching of speech in the elementary school. It is *HOW TO TEACH GOOD SPEECH IN THE ELEMENTARY SCHOOLS*. New York: Noble and Noble, 1937; pp. 276. The book does not attempt to describe the techniques of speech correction because it is intended for the regular class teacher. It does supply the necessary information and materials for recognizing and correcting the common voice faults. Notable chapters are *A Progressive Course of Study in Speech for an Eight Year School*, *Basic Techniques for Securing Good Speech*, *An Introduction to the Study of Phonetics*, and *Common Errors in Speech Due to Foreign or Vulgar Influence*. It also contains chapters on the techniques and procedures in teaching oral interpretation of literature, choral speaking, public speaking and creative dramatics. The appendix includes a list of words frequently mispronounced, a diagnostic speech chart, check sheets for original speaking and interpretation, and a study on the efficacy of phonetics in elementary school speech training. The eight printings of *VOICE AND SPEECH PROBLEMS* by Raubicheck, Davis and Carll (New York: Prentice-Hall, 1931; \$1.60. pp. 469) are sufficient testimony of its lasting prominence in the secondary field. *HOW TO TEACH GOOD SPEECH* should attain equal distinction in the elementary field.

Until recently the speech correctionist has had to organize his own drills and exercises. There has now been published a book in this line which lacks practically nothing. It is *BETTER SPEECH AND BETTER READING* by Lucille D. Schoolfield. Boston: Expression Company, 1937; \$1.25. pp. 218. Competent authorities who have tested the book declare that it is equally for use in speech correction and remedial reading. Teachers of the deaf have also found it useful. It contains no theoretical discussions, but concentrates on interesting drill material within the grasp of pupils of the first six grades. The book fills a long-felt need for good drill material scientifically chosen and arranged. The articulation test is accurate and complete, yet easy

to give. Sometimes we forget that appearance and make-up are important, especially in children's books. The attractive format and large type of this book are commendable.

A simple, non-technical book that can be used by teachers without special training in speech science is *CLASS LESSONS FOR IMPROVING SPEECH* by Edna Cotrel and Elizabeth M. Halsted. Boston: Expression Company, 1936; \$1.00. pp. 101. It is not a guide for correction of severe speech disorders, but for improvement of the speech of all the pupils. The lessons are planned for Grades IV, V and VI, but may be adapted to younger or older children. The many techniques for obtaining relaxation are good, as are the games and exercises, but poems, jingles and drill materials are not abundant. Elementary teachers might like to use this book for teaching and save poetry for appreciation alone, perhaps in the form of choral reading. Louise Abney, whose choral reading book for the primary grades was reviewed above, has published *CHORAL SPEAKING ARRANGEMENTS FOR THE UPPER GRADES* which would fit into such a scheme.

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THE WILL TO SPEAK EFFECTIVELY. By Lee Norvelle. Boston: Expression Company, 1938; pp. 248.

The author's thesis is that "acquisition in any field of learning rests primarily upon an application of intelligence through will power." It is interesting to see someone try to put this accepted theory on a practical, workable basis, for the creation of a "will to do one's best" is an ever-present problem, especially acute on the college level. The book is based on the idea that the best instructional results are obtained by: (1) helping the student determine his major handicaps; (2) helping him develop *THE WILL* to improve through intense effort; (3) providing a plan with which he can determine the rate of his improvement. The first and last, I think, represent the strong points of the book. The forms for securing class reactions and for rating the effectiveness of a speaker, and the improvement graphs are well worked out and are sound techniques. To my mind, the weakness of the book is that principles and methods are slighted. By the time the "will to improve" and the measuring of improvement are taken care of, there is not enough space left in the little book for the principles and materials for improvement. Likewise, the quotations and illustrations are excellent, but they take up a disproportionate amount of space.

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SPEECHMAKING. By W. N. Brigance and Ray K. Immel. New York: F. S. Crofts and Company, 1938; \$2.25. pp. 385.

This book just off the press does not include a study of psychology, physiology, phonetics or personality; it does include a thorough study of the two fundamentals of effective public speaking,—delivery and composition. The aim of the authors is to build speech principles into the process of speechmaking. They feel that too many students pass good examinations on the principles of speech, but never apply these principles in actual speaking situations. I especially like the way delivery is handled. Nine chapters are devoted to the separate aspects, then the tenth takes the pupil through the complete process, step by step, showing him the details of actual application. The principles of composition are treated in an unusual order and manner to adapt them to this building-in process. The student is given ten steps through which to progress in preparing a speech, and the principles of composition are incorporated in these ten steps. This is a book I am anxious to try out in my own classes. I feel sure that **SPEECHMAKING** with its emphasis on the two fundamentals of delivery and composition will produce as effective speakers as will the more complicated and diversified works with emphasis on the speech mechanism, or phonetics, or psychological surveys, or personality rating charts.

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**1939 CONVENTION BATON ROUGE, LOUISIANA
MARCH 28—APRIL 1, 1939.**

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SPEECH IMPROVEMENT TEXTS for CHILDREN

BETTER SPEECH AND BETTER READING

A Practice Book for Children, Grades I to VI.

By LUCILLE D. SCHOOLFIELD, *Department of Speech Correction, Elementary Schools of Washington, D. C.*

A text designed for speech improvement and remedial reading, providing a great variety of flexible exercises and interesting drill material within the comprehension of the elementary pupil.

Price, \$1.25

JACK IN THE BOX

By SARAH T. BARROWS, *Formerly Assistant Professor of German, Ohio State University*, and KATHERINE H. HALL, *Associate Professor of Education, San Jose State College, San Jose, Cal.* Illustrated by Harold Gregg, with adaptations from drawings in color by primary children in the schools of Oakland and Sebastopol, California.

This little book introduces games and exercises the purpose of which is to obtain relaxation drill of the tongue, lips and jaw in the production of consonant and vowel sounds. The sounds most difficult for children to initiate correctly are motivated through verses and pictures that appeal to children.

Price, 75 cts.

GAMES AND JINGLES FOR SPEECH DEVELOPMENT

By SARAH T. BARROWS, and KATHARINE H. HALL.

A little book consisting of systematic exercises for speech development, animated by the spirit of fun, suitable for class-room use in primary schools. Explanatory descriptions and suggestions to teachers are given for each exercise. These are so clear and simple that teachers without previous training may effectively use the text.

Price, 85 cts.

SPEECH DRILLS FOR CHILDREN IN FORM OF PLAY

By SARAH T. BARROWS, *Formerly Assistant Professor of German, Ohio State University*, and IDA MAE CASE-LIVINGSTON, *Elementary Schools, Tulsa, Oklahoma.*

The foundation of correct articulation and identification of sound is hereby given and taught through the spirit of play. New and unusual sounds are learned involuntarily in situations that are interesting and enjoyable to the child. The drills have been thoroughly revised and tested.

Price, \$1.50

CLASS LESSONS FOR IMPROVING SPEECH

By EDNA COTREL, *Teacher in charge of speech Correction Department, Public Schools, San Francisco*, and ELIZABETH M. HALSTED, *Formerly Field Assistant Bureau of Correction of Speech Defects and Disorders, State Department of Education, California. Teacher Speech Correction Department, San Francisco Public Schools.*

This text is a response to the request of many class-room teachers for a simple, non-

technical guide in general speech training, one that can be used for the improvement of the speech of all pupils in Grades IV to VII.

Price, \$1.00

FIRST STEPS IN SPEECH TRAINING

By RODNEY BENNETT, *Lecturer in Speech Training, Borough Road Training College, Isleworth, England.*

Proceeding upon the principle that effective speech training should begin in the primary and early grades, the author in this book causes the youngsters to take delight in speech in general, and their own speech in particular, as the result of working for pleasure upon practice material which attracts them by reason of rhythm, sense and nonsense.

Price, 85 cts.

THE PLAY WAY OF SPEECHTRAINING

(Revised Edition)

By RODNEY BENNETT.

A "how to do it" book, demonstrating methods that the teacher can utilize in her classes, and furnishing interesting training and drill in the production of correct consonant, vowel and diphthong sounds of the English language.

Price, \$2.00

INVITATION TO POETRY

By G. BASEDEN BUTT, *Borough Road Training College, Isleworth, England.*

A first book on the reading and appreciation of poetry. It introduces numerous illustrative examples from children's poets of past times and of today, and leads children by means of the simple and familiar to a knowledge of verse forms and the music of words, and to an appreciation of the spirit that underlies all great poetry.

Price, \$2.00

CHORAL SPEAKING ARRANGEMENTS FOR THE LOWER GRADES

By LOUISE ABNEY, *Chairman Speech Department and Director of Speech Improvement, Teachers College of Kansas City, Missouri*, and GRACE ROWE, *Primary Teacher, Kansas City, Missouri.*

This little book is a guide to the introduction of Choral Speaking into the elementary school. Designed for the Kindergarten and Grades I, II and III, the poems have been arranged for the speaking choir. The book contains definite instruction with concrete examples, and furnishes the teacher all necessary theory for effective group speaking.

Price, \$1.00

CHORAL SPEAKING ARRANGEMENTS FOR THE UPPER GRADES

By LOUISE ABNEY.

A companion volume to *Choral Speaking Arrangements for the Lower Grades*, this book is designed for use in Grades IV, V, VI, VII and VIII. The poems are arranged for choir use and cover a wide range. They have been selected on the basis of their interest and appeal to child imagery.

Price, \$1.00

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NEWS AND NOTES

AMONG THE CONTRIBUTORS

Dr. Elwood Murray is chairman of the Department of Speech at the University of Denver. Dr. Murray is a Ph. D. from the University of Iowa. He has held many offices in the National and Western Association of Teachers of Speech. His new book *The Speech Personality* has caused considerable stir among Speech Teachers.

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Mr. John Temple Graves II is a distinguished Southern Columnist, writer and lecturer. Mr. Graves is an ardent champion of the finest in Southern Industry and Culture.

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Mr. Kenneth Brasted was a champion debater in our Southern Speech Tournament several years ago. Since then he has graduated and been an assistant at the University of Florida, taught at Ocala High School, and received his A. M. from Columbia University. He is now Instructor in Speech at Fordham University in New York.

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Miss Annie H. Allen is from the University of California.

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Mr. Glenn Capp is 3rd vice president of the S. A. T. S. for the second time. Much of the success of the last year's tournament is due him. He is Instructor in Debate and Speech at Baylor.

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NEWS

Glenn R. Capp, Baylor University, received his law degree this past spring and was admitted to practice law in Texas. Capp will continue with his teaching work in addition to his law work. This past summer he did graduate work in speech at the University of Southern California.

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Dr. Clifford Anne King spent the summer at Northwestern.

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Dr. G. W. Gray is the new editor of the Quarterly Journal. Doctors Gray, Dickey, and Cantor have revised their work book in Public Speaking.

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Dr. C. M. Wise is finishing off his Phonetic text in partnership with C. K. Thomas.

Alma Johnson, Florida Southern College, received her M. A. degree at Northwestern this summer.

Marguerite Wills, Florida Southern College, spent the second term of summer school at the University of Southern California, studying the methods of Speech Correction used by Fenda Hill Young at the Hill Young School of Speech. The Hill Young School of Speech is associated with the University clinic observation of Dr. Stinchfield-Hawk.

Miss Wills saw the premiere of Rhinehardt's production of "Faust" in the Pilgrimage Theatre.

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E. Ray Casto is writing a pageant "The Light", which will be presented at Emory and Henry College this fall.

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Miss Nora Landmark, L.S.U., will direct the radio course at Alabama College.

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A. A. Hopkins is teaching a course in "Types of Public Discussion" at the University of Florida.

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Charles McGlon, graduate of University of Florida, is assisting in the Speech department this year.

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The Speech, Music, and Language Departments of Shorter College have bought a Speech recording machine.

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M. S. Coxe, L.S.U., has returned from Germany, and is teaching at Brooklyn College, Brooklyn, New York.

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Dr. Gray didn't do so well with his fishing this summer, his total catch being four fish, weighing together "maybe" a pound and a half.

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Mary Berryhill, formerly at Andrew College, Cuthbert, Georgia, is teaching speech in the Bainbridge Public schools. Annie Louise Beckham, has succeeded Miss Berryhill at Andrew College.

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Louise Waldrop has succeeded Edna West as head of the Speech Department at Bessie Tift College. Frances Faust of Cullman, Alabama is assisting Miss Waldrop.

Helen Hewell, Alabama College graduate has been added to the College Theatre Staff. Miss Hewell has been taking graduate work at Northwestern University.

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Mr. Henning, Alabama College, did work on his Ph.D. at Northwestern University this summer.

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Frank Fowler, University of Kentucky, spent the summer at Pasadena Community Playhouse, playing in "The Brothers Banabas" and "As Far as Thought Can Reach" in the Pasadena Shaw Festival.

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Helen Osband taught courses in "The Teaching of Speech and Oral Interpretation" and gave recitals and lectures in the summer school at Chautauqua, New York. Miss Osband saw some of the summer teachers in action and also the New York Productions of *Our Town* and *On Borrowed Time*.

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Miss Ellen-Haven Gould attended the Dramatic Conference at Denver University and the Play Festival at Central City, Colorado in July. In August she audited work at the University of Southern California; visited film studios, did make-up practise at Max Factor's; visited Federal Theatre in Denver and Los Angeles and attended the Indian Tribal Ceremonial Dances at Gallup, New Mexico.

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Grace Ingledue received her Ph.D. from L.S.U. last spring. Miss Ingledue traveled and studied abroad this summer taking a Mediterranean cruise and traveling in Europe.

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Hazel Abbott, Converse College, studied at the Central School of Speech, London, attended the Oxford Verse Speaking Festival and saw the plays at Malvern this summer. Miss Abbott considers Priestly's "Music at Night" the best of the plays she saw. This play goes to London this fall. In all Miss Abbott saw about forty plays and operas during the summer. After all this she found time to travel in Denmark, Sweden, Finland, and Norway. On her return to New York Miss Abbott received notice that she had been given the first of three scholarships offered for the best work this summer at the Central School of Speech.

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Carolina De Fabritiis spent several weeks this summer doing research work on the subject, "The Causes of Voice Deterioration and Possible Cures," at the Libraries of Congress, Volta Bureau, and the Army Medical Museum in Washington, D. C.

Mrs. LeFluer and Miss Lois Gregg Secor will teach Characterization and Diction in the new "School of Opera" in the Music School of Brenau College.

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Atwood Hudson studied acting under Whitford Kane at the University of Michigan this summer.

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The University of Florida plans to hold a symposium before Christmas, inviting representatives from all Florida colleges.

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An elementary course in Speech Correction is being inaugurated at L.S.U. this fall. It is designed especially for students in Teachers' College and will attempt to give them the necessary training to handle minor cases of speech defects among their pupils.

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Voice recordings and motion pictures are used in the teaching of the fundamental course at Florida Southern College.

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University of Alabama is offering for the first time advanced courses in Interpretation and Verse Choir.

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The Platform Hour of Florida Southern College is to be resumed this year with story telling, readings, speeches, panel discussions and symposia and short skits; mostly regular classroom work, but open to students and the public.

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One hundred students applied for membership in the newly organized Speech Club at L.S.U., Northeast Center. The club includes sections for drama, interpretation, choral reading and radio.

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"Puppetry and Marionettes" is an added course in the School of Speech at Brenau College. Also a new course for Liberal Arts Freshman in "Speech Improvement" is hoped to disclose dramatic talent in the general college course.

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Baylor University is starting its fourth year with a radio drama class, with an enrollment of thirty-two students. The six regular weekly broadcasts from Baylor University will be continued, and more will be added during the year. These broadcasts are arranged and produced entirely by the students in the class. Rehearsals are held over the audition system in the radio studio, members of the class and instructor acting as critics.

Alabama College has added a radio course this year. Equipment includes two speakers, an amplifier, microphones, and a control switch allowing for a two way communication between the audition room and the studio is set up in Palmer Hall.

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Mildred Murphy, Orlando, Florida, directed plays over radio station W.M.N.C. in Asheville, North Carolina this summer. The drama department of Orlando High School is planning to give a weekly play over W.B.D.O. throughout the school year.

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Florida Southern College broadcasts a half hour program four times weekly over station W.L.A.K. The program is varied with a dramatized campus news review, drama and a more or less spontaneous "grab-bag" program.

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Mrs. W. W. Davison has been rewarded for her many years of work as head of the Corrective Speech Department of the Presbyterian Baby Clinic in Atlanta by seeing her work made permanent. The clinic has always been a charitable institution. The Junior League of Atlanta became interested in the work and are now sponsoring a full time paid teacher. The work of the paid teacher is supplemented on certain days of the week by extra time given by Mrs. Davison and Mrs. W. G. Hamm, who are co-directors of the clinic. The present enrollment is approximately ninety pupils.

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Miss Loretta Shelly from L.S.U. will teach speech in the College of Training School at Alabama College. She will supervise the college practice teachers in speech and have direction of the Public School Speech Clinic and corrective work. Miss Shelly will be assisted by Miss Annie Mae Faulk, a speech major of Alabama College.

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The University of Florida has a record high enrollment in Speech Courses this year. One hundred freshmen reported for dramatics and a hundred and twenty five for debating. The varsity squad will number well over fifty.

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Instead of the usual intramural debate tournament, Florida Southern College plans a legislature, with several solutions offered concerning the chosen problem—a legislative rather than the conventional debate.

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The University Players Group of the University of Missouri will present the following plays during the coming season "Great Possessions", "Macbeth", "Dancing Mothers" two programs of Table Reading, and one public program of Choral Work.

The fall production of Baylor University will be "The Night of January Sixteenth."

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Last year the Dramatic and French Departments of Shorter College presented together "The Romancers." The experiment will be repeated this year with this change; the French Department will give a one-act French play and the Shorter Players a medieval one.

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L.S.U. Northeast Center will present "Death Takes a Holiday" for the season's first production under the direction of Grace Ingledue.

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The season's schedule for 1938-39 of the Guignol Theater, University of Kentucky, includes "Susan and God", "The Rivals", "He Who Gets Slapped", "High Tor", "You Can't Take It With You", "The Country Lawyer" (a premiere production) and "The Blood of Rachel", a biblical poetic drama by Cotton Noe, poet Laureate of Kentucky.

There will also be three other productions of one act originals.

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The opening fall production of Orlando High School will be a mystery play, "One Mad Night".

The final dramatic production of L.S.U. last summer was a performance of Susan Glaspell's "Alison's House", under the direction of C. L. Shaver. For the fall semester of this session Shaw's "Pygmalion", directed by Dr. Shaver, and Anderson's "Mary of Scotland" directed by Dr. King have been selected.

In addition the Louisiana Players' Guild, dramatic organization of the department will continue its schedule of two one-act plays each week.

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Plays scheduled for the College Theater at Alabama College under the direction of W. H. Trumbauer are "Yellow Sands", "High Tor", and "Balloon."

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The Alabama Players under the direction of Ellen-Haven Gould will present "Lady Windermere's Fan."

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Brenau College will produce six three act and thirty one act plays this year.

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**1939 CONVENTION BATON ROUGE, LOUISIANA
MARCH 28—APRIL 1, 1939.**

